TEN
Original Compositions

For Banjo and Piano by
FREDERICK J. BACON

Special Offer

The accompanying letter explains how you may secure these Compositions ABSOLUTELY FREE

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Ten Original Compositions for Banjo and Piano

By Frederick J. Bacon

IT IS with much pride and pleasure that we announce to our thousands of Banjo Students that we have just published ten new, original and exceedingly beautiful compositions, with Piano or Organ accompaniment, by Mr. Frederick J. Bacon, the eminent soloist and composer. Mr. Bacon needs no introduction to our students. As author of our Banjo Course, and head of the Banjo Instruction Department his thorough musicianship and broad culture have been drawn upon, and his influence has extended to every one of our banjo students. We have been able to secure his services in preparing this edition through his connection with the school and his natural interest in its educational work. Himself a banjoist of the first rank, he entered most enthusiastically upon the task of editing compositions especially suited to the needs of our banjo pupils, and the completed work bears witness to the fidelity and thoroughness with which he has accomplished this task.

Mr. Bacon's Standing in the Musical World

As a soloist, composer, pedagog and inventor Mr. Bacon is recognized throughout the musical world as an authority on the banjo and banjo music. He is an originator, a genius and a musician. He has invented a special banjo to enable him to express his thoughts in a musicianly manner. He is a composer of wide note and a very resourceful player. The Bacon Trio (a combination of three banjos, with Mr. Bacon at its head) has won fame in concert work throughout the United States as the best and foremost organization of its kind. It is hardly necessary to add that Mr. Bacon is conceded to be an authority upon the resources of the banjo, and the possibilities of the instrument in interpreting music of the better grade, and he has brought to the task of composing these ten selections, gifts of a most unusual nature. How carefully and clearly he has exercised his talents in this work cannot be fully appreciated without a careful examination of the music itself.

His Compositions Always in Demand

Mr. Bacon's compositions have always been in great demand, and at the rate this series is being sold it is safe to predict that a second edition will be necessary before all of the first orders can be filled. Banjoists and critics who have examined the edition are enthusiastic in their expressions of approval of the merit of the compositions and of the educational value of the authentic interpretations indicated.

Special Features of this Edition

The Edition is unique in many ways. It contains only original copyrighted compositions by an acknowledged master of the instrument whose compositions enjoy a wide popularity; it therefore represents a good investment. Each composition is very carefully edited by Mr. Bacon; the fingerings which he himself would use are indicated, as well as the metronome tempo and the dynamic and other marks of expression. The possessor of these arrangements is thus assured an authentic copy, portraying the composer's ideas in a manner more complete and exact than has been attempted heretofore. At the same time the pieces are arranged in such a way that they are not too difficult while at the same time being most effective. Knowing the instrument as he does, Mr. Bacon has written music for it which lies well for the banjo and brings out its resources in a most gratifying manner. The beginner will find recreation in every piece, which he can play readily and correctly, and thus add greatly to his own enjoyment of his instrument and to the pleasure of his friends. The professional teacher will find in this Edition new and original educational material of the highest worth, adapted for use in all his classes, from beginners to the most advanced pupils; at the same time he will have at his command an addition to his repertoire for concert purposes with the interpretations which have made these solos so effective in the hands of Mr .Bacon.

Typography

Typographically the edition is a distinct advance over anything that has been done in some time, and is not to be confused with the bargain counter publications recently flooding the market. The paper is the very finest music paper stock, printed from newly engraved plates by lithographic process. The title page is a special design of our own, in a classic and artistic pattern, printed in two colors, and will grace any musician's library.

Our banjo students, knowing Mr. Bacon's thorough work as Author of the Banjo Course and instructor in the Banjo Department, will readily appreciate the fact that these publications, edited and annotated in the same careful manner that is followed in preparing the lessons themselves, are especially adapted to their use.

The Relation of the Edition to the Lessons

In the following descriptions of the individual numbers, the numeral at the end of each description represents the number of the lesson in our Banjo Course at which the student (having mastered the previous lessons) may rest assured that he can play the piece readily and correctly. Where two numerals occur, the first represents the lesson at which the pupil can play the composition, the second, the lesson that should be reached before the student can give the best and fullest interpretation which the piece demands. Thus, if the numeral is 16, the student will understand that after taking sixteen

lessons of the Banjo Course he can play the composition; if the 16 be followed by, say 40, the student will be able to give the composition a finished interpretation after studying forty lessons; and so on.

Equally Valuable for Beginners and Advanced Players

In conclusion we would say that after taking 20 lessons the student will be able to play movements from practically all of the numbers, after 30 lessons he can give satisfactory performances of two-thirds of them, and there is nothing in the entire set which he will not thoroughly understand after completing the first year's work. At the same time the music is so edited that the pupil will find new beauties and pleasing recreation in the pieces during his entire course of study. The compositions are of the kind that never grow old, and will be a source of pleasure and improvement for all time.

We append a brief description of the individual numbers:

ARCADIA *Polka Brilliante*.....50

Written in Mr. Bacon's best vein, this composition is interesting to player and hearer alike. Banjo in D and A major; piano in F. and C. 32-75.

LA SERENATA *Serenade*.....50

An effective and charming number in the Spanish rhythm suggested by the title. Banjo in A and D major; piano in C and F; 2-4 time. 22-42.

THE DRAGON FLY
Dance Characteristic.....50

An unusual style of banjo piece. Very effective; 2-4 time. Banjo in A minor and C major; piano in C minor and E flat major. 49.

PAVILION *Schottische*.....50

An excellent example of this popular form. Melodious and pleasing. Banjo in A, D and E major; piano in C, F and G; 4-4 time. 28-46.

PIT PAT *Schottische*.....50

One of the most effective banjo pieces of recent years. Characteristic of the instrument to an unusual degree. Banjo in A, D and E major; piano in C, G and F. 28-40.

LITTLE SUNBEAM *Waltz*.....50

A simple waltz which everyone can play and enjoy. Banjo in A major; piano in C. 14-30.

SWEETHEARTS *Romanza*.....50

Poetic composition appealing instantly to every heart. Andante con expressione. Banjo in E major; piano in G. 22-65.

THE ENCHANTRESS
Valse Brilliante.....50

A composition that affords opportunity for technical display. Effective yet not beyond the powers of the average player. Banjo in D major; piano in F. 32-70.

THE ROUND UP
Galop di Concert.....50

A brilliant example of the galop form, suggesting the wild life of the range, terminating in a splendid coda that cannot fail to impress an audience. Banjo in E major; piano in G. 28-40.

THE TRUMPETER *March*.....50

A stirring military march in 6-8 time. Well adapted for use on dancing and concert programs. Banjo in E and A major; piano in G and C. 28-35.